

SPECTACULAR FIRST ISSUE COLLECTOR'S ITEM!

SENTAI

THE JOURNAL OF ASIAN S/F AND FANTASY

IN THIS ISSUE:

GODZILLA

VS.

MOTHRA

VS.

**MECHA
GODZILLA**

PLUS:

**THE NEW
ULTRAMAN**

**THE LATEST
NEWS,
RUMORS,
AND
GOSSIP!**

**COMIC
SECTION
FEATURING
"DAMNATION"**

**AND
MORE!**



PAT'S PRODUCTION NOTES

Just got back from Comic-Con. V. Between dodging California earthquakes, talking to loads of artists and fans, AP managed to score some sizzling hot titles! While I can't reveal all the specifics, look for Steve Galbreath's *Biribright* tentatively scheduled for this summer. I'll keep ya posted as more details become available!

Strangers in Paradise fans might be interested to know that another comic company has decided to pick up Terry Moore's critically acclaimed series after issue number three. While we're all saddened to lose the series, we know what an opportunity this represents for him—especially since this company is rumored to be getting into movies and S.F.P. would make a fantastic flick (just hint)! Good luck Terry, we wish you the best!

On the manga front, you will definitely want to pay attention to *Sentai* #1, which is being released this month. It covers Japanese live-action teams and (my personal favorite!) Hong Kong films. You might have seen some of these action shows before. Those who have usually agree that HK films are going to be one of the hottest things happening—so don't miss out!

You might have seen the ads for it already, but to tout our barn again, look for *The Golden Warrior: Jace One* this April! After some negotiation, we secured the rights to bring the translated version of the manga to the United States! We put together a small advance preview recently and let me tell you, the art is absolutely incredible! This April is shaping up to be the Anime Event of the Year, so stick around for all the fun!

Pat Duke

WORDS FROM A HIGH-ER PLANE



How do you get your Antarctic Press comics? Do you buy them at your local comics store? Do you order them directly from Antarctic Press, or do you have a subscription? Do you borrow them from your friends, or buy them at conventions?

Many people have written or called us, telling us how hard it is to "find" our comics in their area. Sometimes, they say, their local store only orders one or two copies, and sells out before they can get to them. Sometimes, store managers complain that there is not enough interest, and avoid ordering Antarctic Press titles altogether. Occasionally, store managers claim that they cannot get our books from their distributor, or *Your Very Book You Are Scouring The Planet For* is cancelled.

Don't worry, our books are coming out (mostly on time, but sometimes late, I admit), and they are reaching the shelves. But, as with all small comic companies out there, sometimes our comics have a hard time reaching everyone who wants a copy.

There are some actions you can do, however, to make sure that you get all the Antarctic Press books that you like:

READERS: First of all, talk to your store

owner or manager, let him or her know exactly what you are looking for. If the store's employees aren't aware of what you want to buy, they are not going to order it. Check to see if your store has an advance-order system, or a subscription service. Ask if the store has copies of their monthly distributor catalog that you can look through. Frequently, stores give discounts on comics ordered in advance. We greatly prefer that you buy our books at your local comics store, but if that is not an option, everything that we publish can be ordered directly through Antarctic Press—check out the back issue listing that is printed with most of the comics we publish (usually on the inside back cover).

RETAILERS: If you are a store manager, and you have difficulty ordering Antarctic Press comics from your distributor, let us know. We can help you track down the problem and make sure that you get the books that you are ordering. Also, keep in mind that we happily fill all retail-store reorders, and we are willing to sell directly to comics stores (anything we have in stock, no minimum, at a hefty discount), if that's what it takes.

Hey! Is there a comics store in your area that you would like to recommend to other Antarctic Press fans? By all means, let us know! Send in the store's name, location, and a few lines on why you think that

CHECK-OUT ANTARCTIC PRESS other releases

Release dates subject to change.

- *Albedo Vol.3* #1 • 32 pages • \$2.95 • In FULL COLOR by Steve Gillhood
- *Amazing Strip* #1 • 32 pages • \$2.95 • New series by Ippongi Bang
- *Dark Tales of Daily Horror* • 40 pages • \$2.95 • Short stories by Ippongi Bang
- *Fantastic Panic* #4 • 32 pages • \$2.95
- *Furrough* #14 • 32 pages • \$2.75
- *Goku* #5 • 32 pages • by Ippongi Bang • \$2.95
- *Gold Digger* #8 • 32 pages • by Rod Perry • \$2.75
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- *Sentai* #1 • 32 pages • \$2.95 • The world of Japanese superheroes and live-action shows
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- *Zetaman 21 Revival* #3 • 32 pages • \$2.75 • Final issue!

particular store is so great. If you know several wonderful stores, send them all in. (Store managers—yes, you can nominate your own store, too). We'll compile a list of stores and list them here in a couple of months.

Send your recommendations to

ANTARCTIC BLAST STORES
7272 Wurzbach Suite #204
San Antonio, TX 78240

fax: (210) 614-5029
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Cheers,
Matthew High

CORRECTIONS

• *Goku* #2 was accidentally printed on newspaper instead of our regular high-quality book paper. Oops.

• *Furrough* #13 was indeed an unlucky issue. The table of contents incorrectly read, "Issue #11" - never fear, you bought the right issue.

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SENTAI

THE JOURNAL OF ASIAN S/F AND FANTASY

Number One
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February, 1994

Hello, and welcome to SENTAI's first editorial.

As some of you may know I have long been a fan and advocate of Asian science fiction and fantasy films (particularly the Japanese superheroes) as evidenced in the creation of the ZETRAMEN in my own comic series NINJA HIGH SCHOOL. Since we are doing so well with our sister publication MANGAZINE (now on its 30th issue) I decided why not do the same thing for the live action genre as that we did for the anime genre. SENTAI is the result of that decision. A regular publication that will feature articles, news, and reviews by fans for fans. Which now comes to my second point.

I NEED YOU! I need your letters of comment! I need articles! I need reviews! I need features! I need fan art! I need news tidbits! Rumors! Gossip! Essays! Anything pertaining to Asian (Japan, Hong Kong, Phillipines, Korean, etc.) science fiction or fantasy. You name it, I need it (and I'll even pay you for it). For those of you who are familiar with Antarctic Press, my company is serious about publishing. AP is not some fly by night company that'll disappear like so many other publications. We are here to stay and so will Sentai, but we need your input. Join the club early!

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Well that's all for now. See you in 60.

Sincerely,
Ben Dunn
Editor

cover coloring by Michael Cogliandro
and Ben Dunn.
Translations by Doug Dlin and Kuni
Kimura.

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Ultraman and UltraSeven © 1994 Tsuburaya Space
Giants, Ambassador Magma © 1994 Tokyu Agency and
Tezuka Productions.



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All the latest in one
handy package

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WHY I LOVE THE SPACE
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AMERICAN ULTRAMAN
by John Ingram

----- page 20

DAMNATION — page 22
by Steve Ross, Hector
Diaz, and Bill Holloway

cover, page 4, and page 10 by
Paul Reche, Monster Artist

Introduction

TWO NEW GODZILLA FILMS SLATED FOR 1994!

Toho has announced that in addition to the American Tri-Star production of *Godzilla* there will be a sequel to the box-office smash *Godzilla vs MechaGodzilla*.

According to recent sources the new Toho production will involve **Godzilla** in a battle with a **Godzilla**-like space monster. This new monster is rumored to be the a synthesis of a space creature and the remains of **Biollante** (a mutant monster that was created with the DNA from **Godzilla**, plant cells, and human cells). As some may know, in the movie *Godzilla vs Biollante*, the monster **Biollante** goes off into space with some human characteristics. However, this new monster is supposed to be even more powerful than **Biollante** and is without any human emotion. It is also rumored that this maybe **Godzilla** (as introduced in *Godzilla 1985*) last film.

It is slated for a December, 1994 release. Afterwards, Toho begins work on the all-new *Gamera* film for 1995.

DIRECTOR NAMED FOR TRI-STAR'S PRODUCTION OF GODZILLA

Alex Cox has been named director of the new multi-million dollar Tri-Star production of *Godzilla*. Cox is known for directing the off-beat movie *Repo-Man* and the smash hit *Thelma and Louise*.

ULTRA-MANGA FROM VIZ

For those of you craving new reading material, Viz Comics is currently publishing Masamori Uchiyama's *Battle of the Ultra-Brothers*, a huge Ultraman team-up comic from many years ago. Two issues are out now. (4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 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3510, 3512, 3514, 3516, 3518, 3520, 3522, 3524, 3526, 3528, 3530, 3532, 3534, 3536, 3538, 3540, 3542, 3544, 3546, 3548, 3550, 3552, 3554, 3556, 3558, 3560, 3562, 3564, 3566, 3568, 3570, 3572, 3574, 3576, 3578, 3580, 3582, 3584, 3586, 3588, 3590, 3592, 3594, 3596, 3598, 3600, 3602, 3604, 3606, 3608, 3610, 3612, 3614, 3616, 3618, 3620, 3622, 3624, 3626, 3628, 3630, 3632, 3634, 3636, 3638, 3640, 3642, 3644, 3646, 3648, 3650, 3652, 3654, 3656, 3658, 3660, 3662, 3664, 3666, 3668, 3670, 3672, 3674, 3676, 3678, 3680, 3682, 3684, 3686, 3688, 3690, 3692, 3694, 3696, 3698, 3700, 3702, 3704, 3706, 3708, 3710, 3712, 3714, 3716, 3718, 3720, 3722, 3724, 3726, 3728, 3730, 3732, 3734, 3736, 3738, 3740, 3742, 3744, 3746, 3748, 3750, 3752, 3754, 3756, 3758, 3760, 3762, 3764, 3766, 3768, 3770, 3772, 3774, 3776, 3778, 3780, 3782, 3784, 3786, 3788, 3790, 3792, 3794, 3796, 3798, 3800, 3802, 3804, 3806, 3808, 3810, 3812, 3814, 3816, 3818, 3820, 3822, 3824, 3826, 3828, 3830, 3832, 3834, 3836, 3838, 3840, 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ULTRA SEVEN NOW SHOWING ON TBS



WEEKDAYS 6 AM/ET

For those that do not already know, the classic Tsuburaya S/F series *Ultra Seven* is now being aired in English on station TBS in the early morning hours. Originally a Canadian production, the entire 49-episode run was bought by Turner Broadcasting and is making its debut in the U.S. It is the second of the Ultra-series originally airing in 1967 and is considered by many to be the most serious and straight forward of the *Ultraman* series.

It currently airs on station TBS at 6 am Eastern standard time and 7am Central. Check your local listings or contact your cable company.



HOT OFF THE WIRE.....

Those of you familiar with the recent Japanese live action series will know that *Mighty Morphin' Power Rangers* is based on *Daijyuu Task Force Jiranger* (*Beast Ranger*), and that even as *Power Rangers* has risen to popularity here in the States, its sequel series, *Power Star Task Force Dairanger* (*Big Ranger*) has been making its course. Now, as *Dairanger* nears its end, comes news of its successor, *Ninja Task Force Kakuranger* (*Blazing Ranger*). The team this time consists of five ninjas that mean Japan taking out updated versions of classic Japanese monsters released by a broken seal. Red Ninja Souzai (monkey) is unstoppable once he starts moving, and tends to stick his nose into any trouble he can. White Ninja Tsukihime (crane) is a strong-headed girl with a heart of gold who spends most of her time kicking the guys on her team to get them to cooperate. Blue Ninja Saizō (wolf) thinks of himself as a nice guy, but actually tends to run for it in a crisis, leaving his teammates in the lurch. Yellow Ninja Seikai (bear) loves two things—food and women—and is inclined to forget about his mission when either one of those is around. Black Ninja Araiya (toad), played by *Ultraman Powered* star Kane Kosugi, is a quiet, would-be loner—quiet primarily because, being of Japanese descent but having been raised outside Japan, he can't speak that much Japanese!

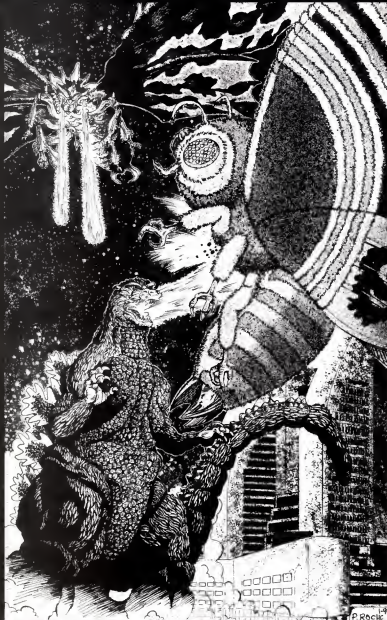
There is also preliminary news that the latest *Robocop*-style live-action police show, replacing *Special Investigative Robo Janserson*, will be called *Blue SWAT*. Not much information on this show is currently available. It is said that this show will tend to be a little more realistic, relatively speaking, than its predecessors, in that it will use weaponry and vehicles based more on current actual SWAT equivalents, rather than going for fanciful laser guns and vehicular designs.

Finally, a new *Kamen* (Masked) Rider show, *Kamen Rider J*, is scheduled to begin broadcasting soon. Again, not much info is available right now, save that the title role will be played by Yūta Mochizuki, the actor who portrayed Tyrannoranger in *Jiranger*.

Kamen Rider J comes almost immediately in the wake of *Kamen Rider ZO*, which began showing on TV last April. No huge evil organization appears in *ZO* as in the previous Rider series. Instead, the Rider is born as a result of the private research of a mad scientist (Dr. Mochizuki, played by Tsutomu Sasaki). *ZO* (aka Katsuo Asō, played by Hiroshi Tsuchikazu) sleeps for four years after being "cyborged", but awakes to protect Dr. Mochizuki's son Hiroshi (Shōhei Shihata) from another of the doctor's creations, the "neo lifeform" Doras, a creature superior even to *ZO*. Whatever other changes may be evident, a *Kamen Rider* still has to have something to ride, and *ZO* has his own super bike, the Z-Branger, capable of a top speed of 1500 kph.



**Left:
The Power
Rangers
strut their
stuff next
issue!**



GODZILLA VS MOTHRA

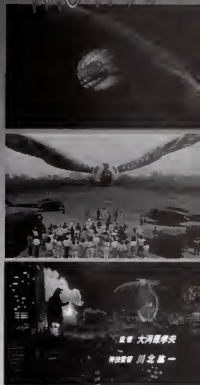
Godzilla vs. Mothra

STORY

In the year 198X, a gigantic meteorite, 100,000 meters in diameter crashes down on Earth. The impact triggers off even greater disasters on a planet already suffering from the deterioration of the environment. Godzilla awakens from its slumber in the Ogasawara Trench, while in the Indonesian Archipelago, a mysterious object buried underground is freed by landslides caused by a vicious typhoon.

One month later, Takuya Fujito, a treasure hunter being sought by the Thai Police for grave robbing, goes to investigate the mystery object at the request of Ryūzō Dobashi of the Japanese Environmental Planning Agency. Traveling with Takuya is JEPA agent Masako Tezuka, who happens to be his ex-wife, and Kenji Andō, private secretary to the president of Marutomo Tour Industries, sent

along because the creature had appeared on an island Marutomo was developing. On the way there, Takuya and Masako find themselves arguing every time they open their mouths, but deep down they still seem to have some mutual lingering affection. Meanwhile, in the ocean far to the north, something



huge starts to move along under the ice.

Takuya and company arrive at their destination, Infant Island. The island was once completely covered in greenery, but now the ground has been laid cruelly bare in the areas being developed by Marutomo, reflecting what the entire planet might look like some day. The three travellers make camp, and the next morning start exploring a cave discovered by Takuya. Inside, they find cave paintings made tens of thousands of years ago of two monsters, wings outspread, (continued)

GODZILLA VS MOTHTRA

doing battle, and wonder who could have made drawings before the dawn of human civilization. The party then proceeds deeper into the cave, as if guided by a shaft of sunlight shining through a symbol carved into the cave wall, finally coming before the very object they are seeking. It looks nothing so much as a gigantic egg, but what creature could possibly hatch from an egg so huge?

"Mothra. That is Mothra's egg," comes the answer. The source of the voices turns out to be two tiny, pretty young ladies, each about 18 cm tall. They introduce themselves as the last of the Cosmo, beings who inhabited the Earth before Man, and proceed to relate their history.

Once, the Cosmo had lived in peace, worshipping Mothra as their god and protector and building a highly civilized society. However, their attempts to control the Earth's climate incurred the wrath of the planet's soul, and they came under attack from a "Battle Mothra" or "Battrra", which the planetary soul had created to protect itself. Mothra fought Battrra and they were submergence in the Arctic seas, but the great flood created by the destruction of the climate control device almost completely destroyed Mothra as well. The Cosmo have appeared to warn Modern Man not to make the same mistakes they did, for if the Earth is placed in such danger again, Battrra will return.

However, Battrra has already awakened, and is now plowing southward through the waves. Unfazed by an F-15 missile attack, it crosses the Sea of Japan and burrows into the earth at the Wajima seashore on the Noto Peninsula, re-emerging at Nagoya. It proceeds to demolish Nagoya Castle, break down the TV Tower, and wipe out the local SDF contingent with its prism laser before once again vanishing underground.

Battrra's target is Mothra, which is being towed to Japan on a floating dock, still in egg form. Suddenly, a gigantic object shows up on the radar of the ship towing Mothra. As Takuya and the others tensely wonder if it's Battrra, a great shape appears before them in a blinding blast of atomic fire,



GODZILLA

MOTHTRA

seemingly to cleave the very waters of the ocean in two—the shape of Godzilla.

Takuya goes to cut the dock loose from the ship, knocking down Andô when the latter tries to stop him. Godzilla heads straight for the egg, but just then, the egg cracks open and a giant caterpillar batches out. Godzilla again unleashes its atomic breath. Mothra counters by biting, blowing silk thread on, and directly ramming Godzilla, but despite its best efforts is still at a disadvantage. To make things

worse, Battrra also shows up heading for Mothra, tossing the latter through the air and shooting it with its prism laser. The laser also scores a direct hit on Godzilla, however, and the enraged behemoth turns its radioactive fury upon Battrra. Battrra charges Godzilla, and the scene of battle shifts underwater as the two entangled combatants sink beneath the waves. Mothra takes the opportunity to escape back to the island, while Godzilla and Battrra get swallowed up in the eruption of an undersea volcano.

That night, at a hotel in Manila, Takuya and Masako reminisce about the good times in their marriage and begin to feel the ill will between them dissolving. Meanwhile, Andô, having lost the egg, kidnaps the Cosmo and returns with them to Japan ahead of the others.

Takeshi Tomokane, the president of Marutomo Tour Industries, makes plans to market the Cosmo as spokespersons for his company. The imprisoned Cosmo turn to face the southern sky and begin to sing "Mothra's Song". Guided by the song, Mothra heads for Japan, intent on causing tremendous damage if the Cosmo are not returned to it. However, the Cosmo have completely disappeared. Mothra easily weathers a bombardment from the naval division of the SDF and finally makes land at Shibaura, destroying many highways and buildings in the process.

モスラ (成虫)
MOTHTRA (ADULT)



モスラ (卵型)
MOTHTRA (EGG TYPE)





right.

Outside, Mothra changes course to follow the Cosmos' telepathic call, heading for the Diet Building and covering it in silk thread. Its caterpillar stage is coming to an end, and soon its colossal cocoon gleams white in the Tokyo twilight. Meanwhile, the Mount Fuji Volcanic Observatory detects signs of an imminent eruption. As the observatory staff flee, Fuji explodes behind them, and Godzilla's form emerges from amid the blaze, smoke, and magma. The seemingly unstoppable monster has survived its trip through the 1500' inferno of the Earth's mantle!

her daddy from stealing again if only they stop Mothra. Takuya, struck by her words, decides to refuse the money and set things

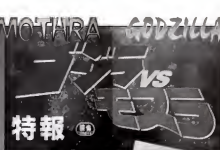
"It is a creature that goes beyond all imagining."

The tension over Godzilla's appearance mounts even at JEP. JEP. President Jōji Minamino switches on the main screen and makes preparations against the monster.

Meanwhile, Mothra's magnificent adult moth form emerges in a shower of sparkling wing scales and soars up into the sky to do battle with Battra. Out in the night sea, Battra also metamorphoses into its adult stage and sets its sights on Mothra.

The SDF ambushes Godzilla on Mount Tanzawa, but even their new weapons, the maser helicopters, are easily beaten, and Godzilla heads for Yokohama.

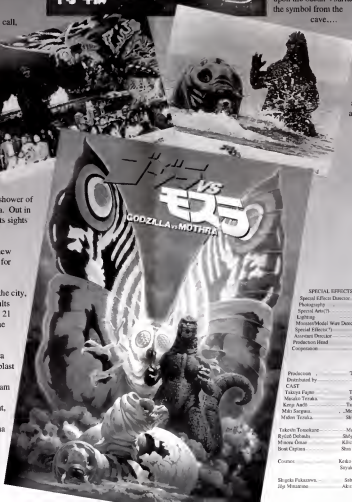
Mothra and Battra, already in Yokohama, clash in the skies over the city, destroying the Bay Bridge and the local Chinatown. Prism laser assaults have things looking bad for Mothra, which falls into the Minato Mirai 21 Amusement Park, unable to move. Just as Battra is about to deliver the fatal blow, though, Godzilla appears from the direction of Yokohama Station. Battra turns on Godzilla and fires its prism laser, bringing a building down on top of gargantuan reptile's head. However, as Battra approaches closer, Godzilla grabs it, hurls it away, and strikes with a blast of radioactive fury. Now Battra is the one in danger. Meanwhile, Mothra gets airborne again, and with a single blast of its ultrasonic beam it knocks Godzilla down and replenishes Battra's energy. The two mammoth insects then join forces to fight against Godzilla. The bright, vivid lights from Mothra's ultrasonic beam, Battra's prism laser, and Godzilla's atomic breath intermingle in the blackness of the Yokohama night. Finally, Godzilla falls to the ground, its nuclear fires contained by Mothra's wing scales, and the two insects carry the great lizard off to the Arctic Ocean. However, Battra, having been bitten on the head



by Godzilla, exhausts the last of its strength on the trip there, and sinks into the sea along with its scaly foe. Mothra flits over the scene as though mourning, its wing scales fluttering down to form upon the ocean's surface the symbol from the cave....



Battra had been entrusted with a serious mission. It had revived in order to destroy in space another giant meteor that would fall upon Earth at the end of the 20th Century. Now, with Battra gone, it is up to Mothra to fulfill that mission. With a send-off from Takuya, now reunited with his wife and child, and Andō and his friends, now resigned from Marutomo, Mothra and the Cosmos fly off into space.



Godzilla vs. Mothra

STAFF

Executive Producer	Tetsuya Tanaka
Screenplay	Kazuo Oshiri
Music Supervisor	Akiko Ishihara
Director	Takao Okazaki
Producer	Shigeo Toyama
Photography	Masahito Kohno
Art	Ken Sato
Sound Recording	Tetsuo Kashi
Lighting	Shigeo Miyazaki
Editing	Mitsuo Yoneda
Assistant Director	Kenji Miyake
Production Office	Yokohama-Monster
	Kip Marts

SPECIAL EFFECTS

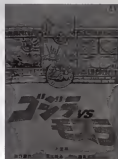
Special Effects Director	Kazuo Kawasaka
Photography	Kenji Iguchi
Special Art	Takao Okazaki
Lighting	Kenji Sato
Music/Model Work Director	Takao Okazaki
Special Effects	Takao Okazaki
Assistant Director	Kenji Sato
Production Head	Takao Okazaki
Cooperation	WOWOW NRI, Inc.

Production	Takao Okazaki
Distributed by	Takao Okazaki

CAST

Takuya Kagami	Tetsuya Tanaka
Motoko Tsuruoka	Sakiko Kobayashi
Kenji Aoki	Takao Okazaki
Mitsuo Yoneda	Mitsuo Yoneda
Mitsuo Yoneda	Mitsuo Yoneda
Takao Okazaki	Takao Okazaki
Kazuo Oshiri	Kazuo Oshiri
Kazuo Oshiri	Kazuo Oshiri
Kazuo Oshiri	Kazuo Oshiri
Kazuo Oshiri	Kazuo Oshiri

Comics	Kazuo Oshiri
	Sakiko Kobayashi
Shigeo Miyazaki	Shigeo Miyazaki
Kip Marts	Kip Marts





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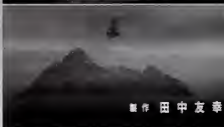
GODZILLA VS MECHA GODZILLA



GODZILLA
VS.
MECHAGODZILLA

In 1992, the UN established the Godzilla Countermeasures Center in Tsukuba. The organization immediately launched into the development of anti-Godzilla weaponry. When problems arose with the striking power of their first fighter, the *Garuda*, they hauled up Mecha-King-Ghidorah from the sea floor and, deciphering the mysteries of its 23rd-Century technology, began construction of the ultimate battle machine, Mechagodzilla.

The year is now 1994. Robotics engineer Kazuma Aoki, one of the personnel required for the development of the *Garuda*, is ordered to transfer to G-Force, the team who will actually pilot Mechagodzilla and use it to fight Godzilla. Even as Kazuma devotes all his time to his stern training, a pterodactyl fossil is discovered on Adnoa Island, a remote island in the Bering Sea. Professor Ômae and his assistant, Azusa Gojô, of the Life Sciences Research Institute, visit the



生誕40周年 第20作記念作品

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island in order to investigate and discover there a pteranodon egg covered with a mysterious form of vegetation. That night, the investigative team are attacked in their camp by Rodan. To make matters worse, Godzilla appears out of the ocean, and Rodan is killed in the ensuing fierce battle between the two monsters. The team takes the opportunity offered by the battle to leave the island behind via helicopter.

Learning of the egg's discovery, Kazuma visits the LSRI in Kyôto, but is coldly turned away by Azusa. However, he still manages to sneak out a sample of the strange vegetation. Sensing something about the vegetation with her telepathy, Miki Saegusa uses the children of the Mental Development Center to find out what it really is. What they discover is...music. Kazuma and Miki once again call on Professor Ômae, this time bringing a tape of the vegetation's telepathic transmissions rendered into sound. When the tape begins playing, the egg starts vibrating furiously and cracks open, hatching out...a baby Godzillasaurus.

At almost the same time, Godzilla appears at Yokkaichi, and the order is given to send



out Mechagodzilla. Godzilla and Mechagodzilla face off in the Suzuka Mountains. Forced into a desperate battle by Mechagodzilla's new weapon, the plasma grenade, Godzilla downs his mechanical foe with a mysterious form of energy, then heads for Kyôto.

Miki senses that Godzilla is searching for "Baby", and at her suggestion, Kazuma and the others take shelter beneath the LSRI. Godzilla destroys the Kyôto Tower and reaches the Research Institute by way the Kiyomizu-dera Temple. It is unable to locate Baby, however, and disappears into Ôsaka Bay empty-handed.

Azusa and Baby are placed under the jurisdiction of the GCC, and the G-Force members form a new plan in which they intend to use Baby as bait. Despite Azusa and Miki's objections, the day the plan is to be put into effect arrives. As a container holding Azusa and Baby takes off, airlifted by helicopter, reports come in of an attack by Rodan. Brought back to life by the telepathic music as Fire Rodan, the flying beast has been heading for Kyôto to save Baby, destroying Aomori and Sendai along the way. Upon arrival, it smashes the transport





伊藤部 昭

製作/田中友



helicopter, snatches up the container, and flies off for Makuhari in Tokyo.

Mechagodzilla is deployed, then the improved Garuda, piloted by Kazuma. Rodan is defeated in a midair battle with the Garuda, then blown away by Mechagodzilla's plasma grenade. At this point, Godzilla finally reappears. Towards the end of the violent battle, Mechagodzilla combines with the Garuda and fires its G-Crusher weapon into Godzilla, bringing it down. Then, just when everyone is convinced that this fierce attack has finished off Godzilla, Baby's voice revives Rodan yet again, and the winged giant gives its own life force to its fellow monster. The resurrected reptile bombards Mechagodzilla with a tremendous blast of atomic breath, enveloping it in an inescapable blanket of fire. With a roar of victory, Godzilla calls out to Baby. Afraid at first, Baby then feels the call of the wild through the music transmitted by Miki and responds to Godzilla. The two monsters then quietly vanish into the ocean.



CAST

Kazuma Aoki.....	Masahito Takashima
Azusa Gōjō.....	Ryōko Sano
Miki Saegusa.....	Megumi Odaka
Takuya Saraki.....	Daijirō Harada
Jun Sonezaki.....	Ichirōta Miyagawa
Chief Segawa.....	Kenji Sahara
Kunio Katsuragi.....	Lasalle Ishii
Institute Head Hosono.....	Tadao Takashima (Special Appearance)

Commander Asō.....	Akira Nakao
Professor Ōnaka.....	Yūsuke Kawazu

STAFF

Executive Producer.....	Tomoyuki Tanaka
Producer.....	Shōgo Toyama
Screenplay.....	Wataru Mimura
Director.....	Takao Ōgawara
Musical Director.....	Akira Ifukube
Cinematographer.....	Yoshinori Sekiguchi
Art Director.....	Ken Sakai
Sound Recording.....	Kazuo Miyauchi
Lighting.....	Hideki Mochizuki
Editing.....	Miho Yoneda
Assistant Director.....	Kunio Miyoshi
Production Heads.....	Kōji Maeda

SPECIAL EFFECTS

Director.....	Kōichi Kawakita
Cinematographer.....	Ken'ichi Eguchi
Lighting.....	Kaoru Saitō
Art Director.....	Tetsuzō Ōsawa
Puppetry.....	Yutaku Suzuki
Special Effects.....	Tadashi Watanabe
Assistant Director.....	Kenji Suzuki
Production Head.....	Tarō Kojima

by Sam de Vries

Give a cheer, for Goldar's here,
Stronger than all men.
He's a robot when he flies —
And a robot on the ground again!

Now, for all those of you unlucky enough not to be familiar with the show, I am going to set up the scenario for you. Sit back, relax, and enjoy...

Soon after, you are back in the old neighborhood, safe and sound as any neighborhood could be in the face of imminent invasion. You try to tell your school chums what happened, but they don't believe you. You can just imagine how much trouble your father will have convincing his bosses! Why, he can't even convince the milkman!

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Speaking of monsters, the monster costumes used in *Space Giants* are not all that great for the most part. They tend to be simple, lacking in detail, not having that "alive" look that many

Japanese live-action monsters have. Even so, they're convincing enough, and a handful are really outstanding. The special effects, especially the model shots, are not up to Ultraman standards, but it's still possible to get so caught up in the whole goofy thing that they seem perfectly acceptable while you're following the story.

And getting back to the story, Goldar manages to lure Moleiasaurus to the North Pole, where he detonates a bomb that Rodak had placed inside the monster. Rodak appears by the Tokyo Tower to receive word on his ultimatum from the leaders of the Earth. Instead of getting the expected surrender, though, Rodak gets the shock of his life: Goldar appears and swears to defend the Earth! However, Rodak merely considers this a great test of his abilities. He accepts Goldar's challenge, then makes a tactical retreat (In other words, he runs away).

The second story involves a monster named Birdaurus, the obligatory bird-like monster that most Japanese monster shows need to have. (For example, it closely resembles an Ultraman monster called Hydra, as well as a monster from Johnny Sokko and His Giant Robot.) Birdaurus manages to drain much of Goldar's energy in a carefully conducted trap, while Rodak captures Ito and his assistant Kita, ruining the Mura family's plans for a vacation. Ito and Kita escape to safety, and the real Kita has a showdown with a robot impostor near Goldar's volcanic island headquarters. Goldar zaps Birdaurus, causing it to revert to its flying saucer/egg form and fly off into space in defeat, never to be heard from again. (Note: This is the only time in the series that a monster escapes alive!)

The third story, taking place over episodes nine through twelve, is a very important one in the show's overall storyline, as it is the first appearance of the Lugo Men from the Natrix Galaxy. The Lugo Men are Rodak's identity-shifting henchmen, able to change their appearance to look like any person they choose. In their normal state, they look like stuntmen wearing black turtlenecks, black pants, black sneakers, and black stockings over their heads. Often during a fight scene, you can see their shirts ride up, showing their white T-shirts underneath. Today, TV is more sophisticated; if a character's shirt rides up now, he just straightens it out on camera. (See *Star Trek: The Next Generation*.)

As the story opens, the Lugo Men arrive on Earth in small spaceships, picked up on radar as possible meteorites. Ito and his American assistant Liz go out into the countryside to investigate. Instead of meteorites, though, they find the tiny spaceships of the Lugo Men. As the two reporters look on in horror, the Lugo Men emerge from their ships and walk on water! He leaves Liz on guard and hustles off to warn his bosses at NPT, but in his absence, Liz is captured and a Lugo Man takes her place!

Things get even worse when Miko and his mom go to a planetarium for a show. At the show, Rodak appears and announces that he is tired of being patient

and will show the Earthlings no mercy. In the mad rush to evacuate the planetarium, Tomoko is separated from Miko and kidnapped by the Lugo Men!

That night, when his mother arrives home, Miko finds her somehow strange and distant. She tells Miko to make his own supper, but the furious boy declares, "I don't like to cook, so I guess I won't eat tonight!" and goes to bed. (Oh, come on! I mean, couldn't he make himself a baloney sandwich or bowl of cereal? Oh well...) Soon after, Miko gets suspicious of Mama's repeated calls to Rodak (I should hope so!), so he and his father tape her on a recorder. Once they have enough evidence they confront her, and she becomes a reptilian humanoid in a silver space suit—the leader of the Lugo Men! Ito tries to run the Lugo Leader down with his car, but the evil alien just vanishes from sight, laughing!

But wait, there's even more trouble ahead! Rodak has a new monster! (You knew there had to be one somewhere.) This creature, Zandossus, is a great sea serpent with the ability to drain sound waves right out of the atmosphere, whose attack leaves Tokyo bereft of sound! People can't even talk to each other! There is a scene in the Mura house where Ito and Miko realize they can't hear each other, so they have to use a pad and pen to write messages to each other. The dubbers totally ruined this scene, though, by having the characters saying things like, "What? Are you talking to me? I can't hear you!" perfectly audibly.

Despite the goofiness of this plotline, Zandossus does make for an interesting monster. All we ever see of it is its head and tail, except for one animated long shot. Animation was frequently used in *Space Giants* as an alternative to trickier special effects, and the scene where the serpent attacks a ship is actually rather chilling. The ship radios for assistance, but the S.O.S. (actually seen animated as the letters "S.O.S.") is swallowed up by Zandossus, leaving the ship helpless.

Despite the effectiveness of this scene, the whole Zandossus-stealing-sound-waves plot gets thankfully little screen time. Instead, the story mostly revolves around the intrigue of locating the Lugo Men's base. This is resolved by the old Japanese-TV-show standby routine of having the heroes hide in the back of the villains' car. (An aside for you younger readers: Before you were born, cars were made large enough that it was actually possible to hide in the back seat without people in the front knowing you were there.) Eventually, Miko, Gam, Ito, and Silvur locate the Lugo Men's base, a patch of woods. They are able to destroy the Lugo Leader, but forget to ask him where Tomoko is being held before they kill him off. The result of this is quite logical—they don't find Mama, and the story ends with her still a prisoner of Rodak!

The fourth story is one of the best. It definitely has the best monster, anyway. Taron is a heat-generating dinosaur who destroyed the planet Kual. However, the King of Kual sent his only daughter, Lita, in a spaceship to Earth. Once on Earth, she is given super powers by our yellow sun—oh no, wait, that's somebody else. Once on Earth, she is conveniently discovered by Gam,

EVER MIND THE AUSSIE VERSION, HERE'S THE AMERICAN ULTRAMAN!

by John Ingram

Only the Hollywood version of *Ultraman* could be as thrilling as the original!

Ultraman: The Ultimate Hero will only run thirteen episodes, but this big-budget show has spared nothing to be a quality program. Besides being shot on 35mm film and having high-grade SEX, *U:TUH* has employed the hottest new talent, including actor Kane Kosugi (you, Sho's son), assistant editor David M. Gerhartz, and writer John Douglas, who penned the new episodes entitled "Red King" and "Dada".

That's right! Red King and Dada are back! Every episode of this series features a classic monster from the original series. Many other details (*Ultraman's* new origins, plot specifics, etc.) are being closely guarded by the show's creators. Douglas can confirm that *Ultraman* show will be "different, but similar" to past ones.



U:TUH's parallel Earth has a "1930's Flash Gordon look [with] crisply exaggerated colors," according to Douglas. On this world, giant monsters are like natural disasters because they're commonplace, destructive, and almost unstoppable. To defend the Earth, a team of scientists from the Worldwide Investigation Network Response Team, code named: WINR. WINR (pronounced "winmer") gets an awesome ally when Kenichi Kai becomes Ultraman! Kosugi stars as Kai and uses "a really cool Beta Capsule" to become Gerhartz.

Every *Ultra* series needs a strong captain to lead its "science patrol". Veteran actor Harrison Page continues the tradition as Captain Russell Edlund. Page co-starred with Don Rickles in *CPO Sharkey* and was in all thirteen episodes of the legendary bomb, *Superman*. With those credits, should he lead a group called WINR? Wouldn't LOOZR be more appropriate?

The other members of WINR are Teresa Beck (played by Sandra Quibord), Julie Young (played by Robyn Billee), and Rick Saunders (played by Rob Roy Fitzgerald, who does **not** have a mother named Martin).

Guest stars also pop up in this series, including Billy Mumy, Rose Marie, and the Ren-animator himself. Gerhartz teased: "We got Jeffrey Combs to act in it! He just stole the show." Sho Kosugi isn't in *U:TUH*. If another batch of episodes is made, perhaps Sho and Kane will become the Kennedys of Japanese science.

Ultraman's backbone has always been the crew behind the scenes. Gerhartz has been in show business for five years. He has worked on *Married...with Children*, *Roc*, *Pee Wee's Playhouse*, and *Beckman's World*. With the red-and-silver dynamo behind him, Gerhartz said, "[I want to] produce and finance my own projects."

John Douglas showed up for this interview wearing an Ultraman bowling shirt. The black shirt is as outrageous as you'd imagine. *Ultraman: The Ultimate Hero* is his first professional writing credit, although he has worked with another Japanese superhero.

Victor Garcia hired Douglas to be a production assistant on *The Gynver*, with Mark Hamill. Douglas later wrote a television script he wanted to sell to *Star Trek: The Next Generation*. Garcia, now one of the producers of *U:TUH*, read his friend's script. He recognized the quality in the script and hired Douglas to tell two tales of the latest Ultraman.



Douglas currently writes for U.S. Renditions and is developing a project for Roger Corman. By the way, the *ST:TNG* script has won him meetings with some *Star Trek: Deep Space Nine* staff writers. If you see Kyra pull out a Beta Capsule, you read it here first.

Ultraman: The Ultimate Hero was filmed in Los Angeles, but America won't get to see it first. First, all thirteen episodes will be released on home video in Japan. Then the series will be aired on Japanese network television. Finally and hopefully, the show will be syndicated in America. Current rumors condemn the show to the Lifetime or USA cable networks. However, he astonishing success of *Mighty Morphin' Power Rangers* may boost *Ultraman's* chances of being properly syndicated. "I think it'll help us," said Douglas. Gerhartz agreed, saying *MMPR* is "bringing a resurgence of Japanese monster shows".



Some people felt *Ultraman: Towards the Future* was disappointing. Blending a classic hero with new-age nonsense wasn't the best idea. Ultraman preferred to show away the monsters, as if afraid to break a nail, the token Asian actress spoke her lines phonetically, and during the entire run of the show, UMA did one thing: shoot Ultraman! The list goes on (Can you say "alleged

embezzlement", boys and girls?), but what can you expect from a 16-year-old country whose only musical exports have been Air Supply and Olivia Newton-John?

The crew of *Ultraman: The Ultimate Hero* aren't too complimentary about their Aussie brother. Gerhartz mused: "I just thought it was weak." Douglas was a bit more forgiving. He thought it was "kinda neat, but it ain't really movie." The last-luster effort from Down Under inspired Douglas to make the special brand of exciting Ultraman should always have.

The interviews with Gerhartz and Douglas were held during a Los Angeles science-fiction convention. When an ill-fated video dealer played an episode of the original *Ultraman* at his table, Gerhartz jumped up to view his honorable ancestor. The bootlegger had a forehead the size of a wall and shabby-looking pirate videos for sale.

After seeing the faded, scratchy scenes of Ultraman beating Gomora, Gerhartz commented that the show was "cool, campy, [but there's] definitely room for improvement". Douglas, on the other hand, is a long-time fan of the *Ultra* brothers. He was very familiar with Red King and Dada before he wrote them.



Will this revival soar like the *Star Trek* shows or sink down the toilet like *Gaia/Gaia 1980*? One thing is definite. No matter how many times his warning light blinks, Ultraman will always be again.

It's gone, now it was always interested in that devil-worship stuff, so guess he played "too close to the fire" and "got himself burned."

I have mixed emotions about this, on one hand, I'm sad, because it was my best friend and I'm going to miss him.

On the other hand, I'm furious: furious at the Church of Satan, whom I believe had a hand in his disappearance.

It was investigating the "church" before he vanished. He had told me all about them; when and where they held their black masses, and how those masses often include the ritual sacrifice of children.

It also told me about a mask, supposed to be given to the "church" by Satan himself to help them to control demons from Hell.

SCRIPT: STEVEN A. ROSS
PENCILS 1-8: HECTOR DIAZ
PENCILS 9-12: BILL HOLLOWAY
INKS: RAY FOSTER
LETTERS: SUSAN DORNE
LOGO DESIGN: KEN SHORT

DAMNATION



Don't, for the children, for
the world, it begins only
tomorrow. Tonight.

God willing, as of this
night, I'll be able to use
Satan's own weapon
against him. As of this
night, I'll have the "Will-mer"

NIGHTY
SATAN, RULER
OF EARTH, ACCEPT
THIS, THE SACRIFICE
OF THY FOLLOW-
ERS.

THY
CHOSEN.

...THY
SERVANTS, WE
THANK THEE FOR
SHARING THY NIGHTY
POWERS, AND THOSE
OF THY DEMONS,
WITH US...

...SO
THAT WE
MAY BE MORE
SUCCESSFUL IN
CARRYING OUT
THY WILL ON
EARTH.

WE
THANK
THEE, SATAN,
FOR THE HELP
MET, AND ASK
THEE TO SEND
THY DEMON
COMMINDEUM,
SO THAT WE
MAY...

WHAT
IN
HEAVEN'S
NAME?

RUUUUMMM

MERCY
NE!

OOH!

SHRRRIING

MOVE
BRAT!

BRUUURMM

CHABOOM
POOM
POOM

BACHOOM
BWEE

CHACHACHACHA

ZWEE ZWEE
ZWEE

SQUEECH!

BRUUUM

COME
ON, KID.
TIME TO
GO HOME!

IN THE NAME
OF THE UNHOLY ONE,
THE PRINCE OF DARKNESS,
I ASK THAT THOU SEND ME
A DEMON TO TRACK DOWN AND
DESTROY THIS INFIDEL WHO
DARES TO CHALLENGE THY
WILL! **POWNIUS
OBVIOUS!**

SHRA-OOM
EXIT
**RUM
RUUUUM
BRUUUM**

MY
BEAUTIFUL
CREATURE FROM
THE BOWELS OF
HELL, WILL YOU
TRACK DOWN HE
WHO HAS INTER-
RUPTED OUR
MASTER'S
TRIBUTE?

LATER...
HERE
YOU GO, KID.
HOME AT LAST.
I... GUESS
YOU'LL BE
SAFE...







BRUUMM

PORN-R-US





WHO
THE FUCK
ARE YOU, DICK-
SQUEEZE?

WHAT
THE FUCK KIND
OF FUCKIN' NAME IS
THAT YOU FUCKHEAD?
AND WHAT'S THIS
"THROUGH THE WIN-
DOW" SHIT? PISS-
DRIPP

LUNA
FLUID
FUCKING
SHIT



MY MOTHER
IS MEXICAN AND
MY FATHER IS
JEWISH.

I'M
A BORN-AGAIN-
CHRISTIAN AND WITH-
IN THE LAST HOUR I
CRASHED A BLACK MASS
AND SWIPE A MASK
THAT'S SUPPOSED TO
HAVE SATANIC
POWERS.



THEN,
AS I PUT THE
MASK ON, IT
TRIED TO POS-
SESS MY SOUL. I
LOST CONTROL
OF MY MOTOR-
CYCLE AND
CRASHED
THROUGH THE
WINDOW.

THERE
MY LIFE'S
STORY. CAN
I GO NOW?



YEAH,
WELL, FLICK
YOU, SCROTUM-
WRINKLE I WAS
ONLY ASKIN' YOU
FUCKING CON-
DOM-CHOW



I KNOW
THIS ISN'T A
VERY CHRISTIAN
THING TO SAY, BUT
YOU'RE A REAL
ASSHOLE. YOU
KNOW THAT?

NOW EXCUSE
ME WHILE I TRY
THIS AGAIN.

YEAH,
WELL.

I WISH
THERE WERE
SOME OTHER WAY
GAMBLING WITH
ONE'S SOUL CAN
BE RISKY.



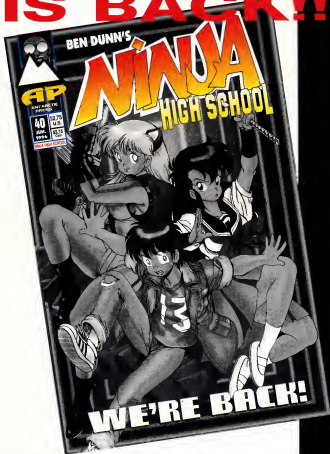








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SCAPED
FOR REUSE
IN SET

DREGS
MONSTER ATTACK
ACTION DIORAMA

